DOCUMENT RESUME

ED 078 447 CS 200 632

TITLE	Huntington's PACE Project. Final Evaluation Report.
INSTITUTION	Suffolk County Board of Cooperative Educational Services, Huntington, N.Y.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C. Projects to Advance Creativity in Education.
PUB DATE	Jul 70
NOTE	68p.
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	*Aesthetic Education; Art Appreciation; *Cultural Enrichment; Humanities; *Junior High Schools; *Theater Arts
IDENTIFIERS	*PACE

ABSTRACT

Summarized are the findings and evaluations of a PACE Project, working closely with the Performing Arts Foundation of Huntington Township near New York City, on a program which explored ways in which the professional performing arts could successfully be used in education to foster aesthetic appreciation, understanding and involvement. The project was directed towards 16,000 students in grades seven through nine. Employed were artists of high quality, young dancers of limited experience, various quality performing artists and groups, and a district coordinator. The validity of the program was attested to by (1) the 8 superintendents after the end of 3 years, (2) some districts had broadened the scope of the program, and (3) other school districts committed funds for participation in the program. (HOD)

FILMED FROM BEST AVAILABLE COPY

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

RECEIVED
AUG 21 1970
CENTER ON INNOVATION
IN EDUCATION

ED 078447

BOARD OF COOPERATIVE EDUCATIONAL SERVICES

Third Supervisory District
Suffolk County

Huntington, N.Y.

Huntington's PACE PROJECT

SED Project 5-041-3
Planning Project OE 66-988
Operational Grant
OE-0-8-032830-1813(056)
Project Number OE 03283

FINAL EVALUATION REPORT

July 1970

Dr. Gordon A. Wheaton,
Superintendent

Clint Marantz,
Project Director

CS 200 632

CONTENTS

Evaluation

Summary of Findings 3

Statement of the Problem 5

Attacking the Problem 7

Analyzing the Data 12

Findings 15

Conclusions & Recommendations 21

Participating School Districts 24

PACE Personnel 25

Enclosures

Performances, 1967-70 # 1
Job Descriptions, Coordinators # 2
Data Collection Forms # 3
Feedback, Performances, 1967-69 # 4
The Assembly Program Trap # 5
Artist-in-Residence Classroom Experiences # 6
Evaluation, In-Service Teacher Training, 1968-70 # 7
Evaluation, Saturday Workshop (Teacher Interview) # 8
PAF Reflects Community Needs # 9
Dissemination # 10

EVALUATION REPORT

SUMMARY OF FINDINGS

1. A successful start has been made in defining the role of the professional performing artist in the school community and finding appropriate ways of relating the art forms to all curriculum areas.

2. The greatest barrier to the implementation of the program is the school personnel. Therefore, orientation and in-service training of school personnel is required and a catalyst-coordinator is needed in each building to articulate the PACE concept of the role of aesthetics in education.

3. No appropriate evaluation tools applicable to the measurement of the impact of this project on students are available.

4. Three years of federal seed funding have brought about fiscal commitment for the program on the part of five local school districts (on a limited scale), serious interest in, and consideration of the project in several other districts, some of which are outside the original PACE area.

5. The implementation of PACE was helped significantly by the regional nature of BOCES, by its shared service concept, and by BOCES III's sensitivity to the differences between, and the needs of its various school districts. Success depends also, on the BOCES administration's acceptance of the program's premises as to the place of aesthetics in education, thereby enabling it to avoid the pitfall of becoming a booking agency for performing arts agencies which hawk their wares, but make no committment to the community served.

6. A community-based professional performing arts agency (ie. PAF) is best suited to implementation of the program because:

a. it answers the need for a new organizational arrangement to deal with the unions involved;

b. it is able to seek out the professional artists willing to begin to accept some responsibility to the school community;

c. it serves as a force to educate the school districts as to their responsibility to foster the professional performing arts in the general community; and

d. it can provide the schools with a performing arts program at the highest level of sophistication and quality through the use of the economically sound professional "bus and truck" methods of production, and by offering evening performances, it can foster adult financial and artistic support.

STATEMENT OF THE PROBLEM

The history of American education makes clear that the performing arts have been considered peripheral to society; that participation in performing arts experiences has been available primarily to those who have already evidenced interest and commitment and that an assembly program and a very occasional field trip to a professional performance has been considered sufficient exposure for the majority of students.

The history of the performing arts in America makes clear that the arts have been interested in education only if they were not otherwise successfully engaged.

Recently a number of studies in the behavioral sciences have focused attention on the use of aesthetic education as a potent force for fostering both cognitive and affective learning. This is effective when the schools look beyond the short-term goals of arts courses and offer all students opportunity for participation in, and creation and contemplation of aesthetic experiences. The performing arts, concerned with the images which reflect the human condition, can play a unique role in the development of new approaches to learning and good pedagogy, important now when the accelerated rate of change in our culture, the "fact" explosion, and the alienation of youth make it vital that we motivate and emotionally involve students.

The PACE Project, working closely with the Performing Arts Foundation of Huntington Township (PAF), an organization (chartered by the N.Y. State Board of Regents) committed to high artistic standards and a role of responsible leadership in the educational community, has explored ways in which the professional

performing arts can successfully be used in education to foster aesthetic appreciation, understanding and involvement. BOCES has sought answers to the following questions:

1. How to create and execute a plan whereby the performing arts can become an integral part of the curriculum in a way that enriches the general curriculum rather than reinforcing the segregation of the arts;

    a. by determining the role of the professional artist in the classroom, finding appropriate ways of relating his art form to many curriculum areas by involving teacher and student in the use of the art forms to clarify, reinforce and extend curriculum objectives;

    b. by providing a sequential program of music, theatre and dance performances with sufficient frequency, quality and range, designed to increase the child's opportunity to grow intellectually, emotionally, critically and aesthetically;

    c. by determining if quality artists can be attracted to, and become equally committed to, an educational program and regional adult theatre.

2. Can the validity of the regional concept to plan and to implement programs in the professional performing arts that maintain maximum quality standards and minimum cost factors be demonstrated through:

    a. the extension of the BOCES shared service activities into the area of the humanities and arts;

    b. the priority established by PAF when it initiated cooperation with, and provision of services to the schools to encourage the integration of the professional performing arts into the curriculum, in accordance with one of its original purposes;

    c. obtaining the support of the adult community for a regional theatre based on the premises of this program.

ATTACKING THE PROBLEM

1. The number and nature of the subjects

The Board of Cooperative Educational Services (BOCES), 3rd Supervisory District of Suffolk County, consists of 18 school districts in three townships. Huntington Township, with 8 school districts, was selected by the BOCES administration for the pilot PACE Project. It is a suburban community, 32 - 40 miles from New York City, with a total population of 190,000 (1970). Spending approximately $1,100. to $1,300. per pupil in its schools, the community has demonstrated serious commitment to quality education of its students who represent a mixture of income levels and ethnic backgrounds.

The project was directed towards the 16,000 students in the 7-9 grades, enrolled in 8 public school districts with 15 junior high school buildings, 7th and 8th grades in 6 parochial schools and a 9th grade in one parochial high school. These schools employ approximatly 650 teachers.

2. The activities employed

a. Planning period, 1966 - $50,000.

A Planning Committee of 27 educators (1 elementary, 1 secondary, 1 administrator from each of the 8 public school districts and from the parochial school complex) met for 6 months (Saturdays and after school) with PAF staff and professional artists as consultants to determine the role of the professional performing artist in the school curriculum for grades K-12. This group formed into 8 sub-committees: 1) Research: Previous Studies of Related Endeavors and a Survey of the Performing Arts in Huntington Township; 2) Educational Rationale; 3) Goals and Objectives of a Performing Arts Curriculum; 4) Music in a Performing Arts Curriculum; 5) Dance in a Performing Arts Curriculum; 6) Theatre in a Performing Arts Curriculum; 7) Teacher Orientation.

After consideration of the recommendations of these seven committees, the PAF staff designed a K-12 program which was submitted to, and adopted by the 8th committee, Financing and Logistics. Subsequently, when the 1st operational grant was cut from the requested $785,520. to $288,607., the Planning Committee decided to implement the program in grades 7-9.

b. Staffing the Project

The performing arts personnel were selected on the basis of both commitment to their art form and commitment to furthering their own professional artistic careers---little or no consideration was given to any working background in education.

1) Acting company (Equity)

Artists of high quality were sought out (no mention of the school program being made and no pressure exerted for them to move to the community) and employed the first two years on a job basis, and the third year on contract. Orientation for the school program followed hiring. During the course of their work here, many developed significant commitment to the program.

2) Dance company (non-union)

This company was created in somewhat the same manner, but the Director chose to utilize non-union, young dancers of more limited experience who, it was found, required more guidance for the classroom activities.

3) In addition to these companies, various quality performing artists and groups were employed on a short-term basis to implement the full program recommended by the Planning Committee.

c. 1st Operational Grant, 1967-68 - $288,607.

1) Performances: 4 Music 4 Dance 4 Theatre (Enc.#1)

2) Orientation and Training - District and Building Coordinators
Meetings with PACE staff-min. 2 per month
Individual conferences

3) Resident Artist Classroom Activity

As requested by school

4) Orientation and In-Service Training - Teachers

Fall Conference (2½ days) for all participants in the program. Theme: "How does Huntington's PACE Project relate to the humanities and/or arts programs sponsored by federal, state and local agencies?" and "What further steps can PACE take to implement its goals?"

d. 2nd Operational Grant, 1968-69 - $230,887.

1) Performances: 3 Music 3 Dance 3 Theatre (Encl. #1)
1 Combination of three art forms

2) Resident Artist Classroom Activity

Each building had the PAF Dance Ensemble in residence or a member of the Resident Acting Company in residence for 4 weeks.

3) Orientation and In-Service Training - Teachers

a) Fall Conference (2½ days) for all participants. Theme: "The Validity of the PACE Process and the Reality of Local Funding."

b) 10 week In-Service courses open (free) to all junior high teachers, sponsored by BOCES, conducted by Project Director and A/Rs. Title: "Integrating the Performing Arts into the Curriculum." 105 teachers participated in 2 sessions; 74 earned credit.

c. 3rd Operational Grant, 1969-70 - $185,000.

1) Resident Artist Classroom Activity

Each building had an actor in residence for 32 weeks, 3 dancers and 2 musicians for shorter periods. Workshop productions were presented in classrooms at the request of the teacher.

2) Performances: 1 Dance 2 Theatre (Encl. #1)

3) Orientation and In-Service Training - Teachers

a) 10 week In-Service course, "The Humanities and the Arts" sponsored by BOCES, conducted by PACE staff, open to all teachers at a fee of $30., attended by 10.

b) Saturday Workshops - Two teachers from each district (consultant fee of $35. paid by project) attended all-day workshops to

explore with A/Rs theatre techniques for achieving curriculum objectives.

1st Workshop - Math and Science teachers
2nd Workshop - English and Social Studies

c) District-wide (1 day) Humanities and Arts Conferences in three school districts.

f. Supporting Activities

PAP presented weekend evening and matinee performances of selected productions for the adult community and for young people not served by the school program, with a view to the development of fiscal and artistic support for the educational program.

3. Collection of Data

In 1967-68, when a budgeted item of $46,000. for contracting with Educational Testing Service for development of instruments to measure student behavioral change (primarily in the affective domain) was not approved, a Test and Measurement Consultant was employed to recommend data collection instruments and/or to develop suitable tools. By November, 1967, it became evident that adequate instruments for product evaluation were not available and that limited funds and personnel precluded the development of such tools.(One test, a Semantic Differential, was devised and administered) Therefore, the major emphasis was placed on process evaluation.

The following personnel, in addition to PACE staff, teachers and artists, aided in the collection of data:

a. District Coordinators:

A coordinator from each district and from the parochial school complex made up the Steering Committee (Encl. #2. Job description). Each received a consultant fee of $500. paid by the project in the first year and by the districts in the 2nd and 3rd years (in dollars or services in kind).

b. Building Curriculum Coordinators (BCC):

Chosen by the district for each building (Encl. #2. Job description) and paid a consultant fee of $800.

c. Evaluation Consultants (part time)

The data collection devices included:

a. Performances

1967-68-69	BCC feedback sheets*; Steering Committee feedback; tapes of informal meetings of artists with students and of PACE staff with school staff; professional news media reviews of productions. (On file.)
1969-70	BCC feedback sheets were discontinued and replaced by attendance figures.

b. A/R classroom experiences

1967-68-69	Artists' daily reports*; anecdotal reports*; artists' classroom project reports*; feedback from Steering Committee.
1969-70	Teachers' classroom project reports were discontinued and replaced by interviews with selected teachers by evaluation consultant.

c. In-Service Teacher Training

1967-68	Informal feedback (participants' comments at Fall Conference)
1968-69	Same as above and evaluation forms from course participants.*
1969-70	Course participants' evaluation forms*; conferences, informal discussion and letters from participants in Saturday Workshops.

---

* Encl. #3. Data collection forms.

ANALYZING THE DATA (EVALUATION)

1. Hypothosis in terms of objectives

"The arts are not for a privileged few but for the many, that their place is not on the periphery of society but at its center, that they are not just a form of recreation but are of central importance to our well being and happiness..."*

"We need to expose all of the children in our schools to all of the arts and to do so in a way that enriches the general curriculum rather than reinforcing the segregation of the arts.." **

"The performing arts are most meaningful to the child as a spectator if he is involved as a participant--and that involvement deepens when he sees and hears quality performances."*

"The quality of individual lives and the quality of our society are directly related to the quality of our artistic life." **

The PACE Project objectives were to develop a program which would provide answers to the above statements. We have worked on the assumption that:

a. a sequential series of professional performances of quality, range and frequency, geared to the intellectual and emotional level of the students would provide aesthetic experiences of educational value--and that the experiences should stand or fall on the basis of the artists' skill. (Thus, teachers were asked to limit advanced preparation to title, names of performers, and at most, a brief synopsis of plot, reserving fuller discussion for post-performance class time.)

b. involving the artist-in-residence with students, using the art form to extend, reinforce and clarify the curriculum in the classroom would:

   1) deepen student appreciation and understanding of the arts as an integral part of all experience--which would then bring about a greater appreciation of the performance; and

   2) make available to the teacher a unique teaching tool which would lend itself to both cognitive and affective learning experiences.

c. the goals of the project would best be served if a regional professional performing arts organization

---

* Rockefeller Panel Report-The Performing Arts-Problems and Prospects. McGraw Hill, 1965

** John D. Rockefeller speech-General Assembly of the Arts and Education Council of Greater St. Louis. May 17, 1969.

with high artistic standards and a commitment to meeting the needs of the particular community, acted as producing agency. Such an organization could best exercise quality control--in part because of its ability to sponsor performances for adults, and thus attract superior artists;

d. constraints would arise as the program evolved and that feedback information from the schools would result in program adaptations;

e. the district and building coordinators would be the key people in determining the success of the schools' involvement in the program;

f. school personnel and artists would need orientation and training in techniques of integrating the performing arts into the curriculum and in overcoming possible resistance to the ideas and procedures of the program;

g. if the procedures and program were valid in terms of the needs of the participating districts, these districts would demonstrate an interest in continuing the project beyond the three years of federal funding.

2. Techniques used to handle the data

The collection and interpretation of process evaluation data has been directed toward determining to what extent the project's activities were effecting teacher behavioral change (while keeping in mind that the "good" teacher has always used the arts as a teaching device in whatever forms they were available); toward assessing the artists' behavior in classroom activities; and toward evaluation and modification of the system devised.

Dr. Francis J. Crowley, an evaluation consultant (Associate Professor at Fordham University) in a letter of April 22, 1969 (on file) commented on the techniques we were employing and on the objectivity of our 1967-68 Evaluation Report.

The evaluation instruments in use provid an in-flow of data from the schools which is subjected to analysis by the

PACE staff and form the basis of it's recommendations to the Steering Committee for modifications and adaptations of the program.

Weekly A/R meetings are utilized for an exchange of information, discussion of classroom activity techniques, and of problems arising with students, teachers or administrators.

In the third year, an evaluation consultant, conducting in-depth interviews with selected teachers to assess the success and/or failure of the A/R classroom experience, increased the productivity of evaluation of the many facets of the A/R program by obtaining for the staff detailed information relating to the student/teacher response to the activity and, in addition, prepared a document of successful A/R activities for dissemination to the teachers.

FINDINGS

Performances

The summaries of the BCC feedback information for the first two years (Encl. #4) attest to a generally favorable assessment. For example:

		1967-68	1968-69
Program Content:	excellent-very good	82%	65.8%
Quality of Performance	" " "	91%	76 %
Student Reaction	" " "	80%	49.4%
Teacher Reaction	" " "	81%	65.7%

The ratings in the first year reflect a natural enthusiasm for something new. In the second year some of the problems inherent in an innovative program became more evident, such as:

1. the minimizing of student potential for appreciation and the controversy created on the selection of appropriate material, although the program was planned by teacher committees;

2. the difficulty most teachers encountered in accepting the recommendation by the Planning Committee to minimize student preparation and to place emphasis on post-performance classroom discussion.

In the course of the second year, several districts suggested allowing students to have the choice of attending (90% did), leading in the third year to the Steering Committee's decision to offer all students the choice of attending at a small fee; thus allowing students to demonstrate what interest in and commitment to the programs may have been generated by the first two years and by the A/R classroom experiences. Attendance figures for the 3rd year were:*

Rod Rogers Modern Dance Co.	3774
Inherit the Wind - Resident Acting Co.	6766
Ernest in Love - Resident Acting Co.	5260

* Theoretically the offer was available to 16,000 students, but in actuality tickets were not made available to every grade in every school by the BCC. Results were not affected by the scheduling problems as the time of performance was at the school's discretion, but they were affected by the quality of the involvement of the BCC and school staffs.

Our producing techniques proved successful--the schools found that they could bus as many as 1200 students several times a year, a rather unique undertaking. When productions were stationary, attendance compulsory and the students were bussed to a strange school, behavior problems sometimes arose. But when the production was trucked to each school and/or when attendance was by choice, the behavior problems were minimized or ceased entirely.

We have found that the performance has not had as ready an acceptance by the school personnel as the A/R program. After three years there are still those in the schools who do not show sufficient respect for students' capacities; who do not recognize any distinction between "assembly programs" and fully staged professional productions (Encl. #5); who deny the artists' integrity and ability to make a statement to students; and who do not recognize the PACE priority and resent the time taken from "the curriculum".

The artists find the experience of performing in the schools difficult, but we have been able to attract and retain fine performers by, in some instances, exposing them to the idea gradually, and by providing weekend adult audiences.

Artist-in-Residence

In response to feedback from the schools, an increasing proportion of the budgeted funds was allocated to the A/R aspect each year.

The A/R was utilized by teachers as a tool for the clarification, extention and reinforcement of curriculum objectives and to effect change in student attitude and behavior through

physical, verbal or sensory involvement of students (Encl. #6). The techniques most often used were, the A/R as a model (reader, actor, mime, etc.); exercises in preparation for, and direction of role playing and improvisation; and sense perception exercises. Improvisation has proven to be the most effective technique as it stresses student participation and involvement in the art form rather than passivity and skills.

In the third year over 442 documented A/R classroom experiences took place (as compared to 27 documented in the first year) in the following subject areas: Art, Business, Communication Skills, English, Foreign Language, Gym, Home Economics, Humanities, Industrial Arts, Math, Music, Religion, Science, Social Studies, Special Education.

Responding to the usefulness of the experience in 87 evaluation interviews, the teachers reported 77 experiences ranged from excellent to good; 6 fair and 4 poor. In 84 cases the teacher reported that the curriculum objective was achieved and, where the teacher was willing to make an estimate, 23 reported 100% of the students understood the curriculum objective, 23 reported 50-95% and 4 reported under 50%. 23 teachers felt that the shy, quiet or slow child benefited most, 11 thought the bright, and 1 felt average students benefited. They reported that in 10 cases attitudes were definitely changed, and in 7 cases behavior. 41 teachers said that the experience had demonstrated techniques which they would be able to use themselves--16 stated that the A/R was the necessary ingredient in the experience.

In each of the 10 fair to poor, the consultant found that there had not been sufficient dialogue to promote a clear

understanding between the teacher and artist prior to the experience. The artists found that many teachers experienced difficulty in clearly articulating their curriculum objective in the course of the pre-classroom activity teacher/artist dialogue.

Another A/R activity, primarily in the third year, was the presentation of Workshop productions. These were developed in response to suggestions from the teachers; were of 10 to 40 minutes duration; and were scheduled in the classroom at the teacher's request. Four productions were made available and given 70 presentations as follows: Juliet and Nurse scene from Romeo and Juliet (17 performances); the Shepherd scene from Aria da Capo (20); excerpts from Spoon River Anthology (24); and a Japanese Noh play (9).

Orientation and In-Service Training

All feedback information confirmed that the coordinator was the key person in the schools. The districts that had the most successful experiences were those that gave a high priority to the duties of the BCC, and where he was a person who understood the place of the humanities and arts in the curriculum.

Finding the first year that teacher attitudes presented the most serious constraint on the program and that the BCCs were not uniformly successful as catalysts, an in-service teacher training course was offered in the fall and spring of the second year (Encl. #7--evaluation summary).

In the third year, seeking further ways to inform teachers of PACE goals and methods, Saturday Workshops were instituted;

one for Math and Science teachers and one for English and Social Studies teachers (two from each district were invited to attend and paid by PACE). One follow-up teacher interview (Encl. #8) and end of session comments indicated to the staff that in almost every case the teachers present gained insight into the PACE L/R concept and how it could be applied in their subject area. Many stated that they would make a point of informing other teachers in their departments of the value of this concept as a unique teaching tool.

3. Related to Total Project Costs

Total operational grant expenditure:

ESEA Title III		
1967-68	$288,607.00	
1968-69	230,887.00	
1969-70	185,000.00	
		$704,494.00
School Districts		
1968-69	BCC & District Coordinators	
1969-70	" " " Fees	
	(In dollars or services in kind)	
Performing Arts Foundation		
1967-68	$ 12,000.00	
1968-69	15,239.00	
1969-70	5,000.00*	
		32,239.00
	TOTAL	$736,733.00

* Additionally, PAF leased $20,000. worth of theatrical and office equipment to PACE @ $1.00.

After three years of federal seed funding, the chief school officers in all 8 participating districts confirmed their commitment to the program. Three Boards of Education included a line item of $15,000. in their budgets for next year, two districts have made more modest commitments, and one district is giving serious thought to the project and seeking

funds. In the last two districts, one has had no continuity of administrative leadership in the past four years due to constant changes in personnel, creating difficulty in clear communication of PACE objectives, and the other will not consider any new program because of severe fiscal problems. The parochial school complex, despite its financial crisis, has expressed eagerness to participate in the performances and is considering raising additional funds for the A/R program.

PAF's experience in re the adult box office demonstrates that this community is no different from most--less than 4% of any community attend the performing arts. The PAF box office attracted less than 4% because: 1) the community has to be educated to accept the concept that a parallel theatre program for students and adults can create excellence, and 2) that theatre equal to Broadway standards can be enjoyed outside of New York City.

PAF's strength was demonstrated by the commitment of the Board of Trustees who, when the box office failed to yield sufficient support, made personal contributions to hire a professional fund raiser.

CONCLUSIONS AND RECOMMENDATIONS

1. Outcomes

The validity of PACE and its success in implementing a plan for the performing arts to become an integral part of the curriculum is attested to by the following:

a. At the end of 3 years all 8 superintendents attested to the validity of the program.

b. Three of the original 8 districts placed a line item of $15,000. in their budgets for an A/R program and two districts have made more modest commitments.

c. A summary of selected A/R classroom experiences (Encl. #6) and the increasing demand for the A/R by teachers, illustrates the beginning of success in defining the role of the performing artist in the school community and the finding of appropriate ways of relating the art forms to all curriculum areas.

d. BOCES III, in the 2nd and 3rd years, broadened the scope of the program under the aegis of a Humanities and Arts Program, offering Pilot Programs to its 10 additional districts. Six of these districts in Babylon and Smithtown Townships incorporated this program using local school funds.

e. Under the BOCES Humanities and Arts Program, a pilot elementary program was established, through which we were able to provide 5 districts with both performance and A/R. This was made possible at a considerable savings to the districts through our ability to sign a quality professional childrens' theatre company for a 10 week contract. We were able to provide orientation for A/R work to these actors and in turn received from them their response to our program.

f. One school district outside of the BOCES III area has committed funds for participation in the program as a result of knowledge gained from the dissemination of information about PACE. Several other districts in Suffolk and Nassau Counties are considering participation as this report is submitted.

g. PACE and PAF have established the validity of a parallel student/adult program for the artist by attracting and retaining performers of excellence, while acknowledging that considerably more teacher training and adult audience development are necessary for complete success.

The proximity of this community to New York City has given PAF the advantages of being able to draw on an enormous pool of talent (who can commute if they so choose), and of working in a community with a high level of sophistication and commitment to education.

Conversely, we have faced the disadvantages of having to compete with New York professional standards and of dealing with artists generally reluctant to move from the city and, therefore, subject to all the hazzards of commuting.

The problems will vary from one community to another, but the advantages that aided the program in this community do not negate the premise that a similar program can be done anywhere.

2. Features of Original Plan Dropped or Modified

a. Responding to feedback from the schools and because of lack of significant box office support from the adult community at evening performances, PACE modified the number of fully staged productions and increased the hours of A/A classroom activity.

b. At the request of the teachers and as a response to the needs of the actors, Workshop Productions for classroom presentation were offered on a larger scale in the final year.

c. Evaluation procedures were modified the last year in two respects:

1) Feedback sheets for performances were dropped and replaced by notation of attendance figures;

2) Feedback forms for A/A classroom work were replaced by in-depth interviews with selected teachers by an evaluation consultant.

d. After the first two years the PAF Dance Ensemble was dropped because of:

1) lack of sufficient fiscal support from the adult community at the box office; and

2) conflict over priorities between the desire of the dance company to attract national recognition and the PACE concept of concentrating time, money and effort on developing the role of the performing artist in the classroom.

e. Compulsory free attendance at performance was dropped, and in the last year students were given the choice of attending or not at a small fee (thus demonstrating their commitment to and interest in the program).

3. Recommendations for Others with Similar Needs...and
4. Requirements for Most Successful Implementation of Projects

a. Planning

The strength that this program has demonstrated is due in considerable measure to the interaction between professional artists and educators in the planning phase. The distinctions between the functions of each must be understood: the educator must contribute his knowledge of the broad curriculum areas and his understanding of the emotional and intellectual level of the students, while reserving for the professional artist the perogative of determining the final decisions on programs.

b. Meeting the Needs of All Participants

A clear understanding of how the arts function in meeting the needs of both the schools and the artists is vital. In the A/R role, the artist utilizes his art form as a tool for the teacher and he must not assume the role of the teacher. In performance, while meeting an educational need, the artist fulfills his own need for participation in the art form--and if the latter is ignored or belittled the aesthetic excellence of the program will suffer.

c. Management

PACE experience has demonstrated that the complexities of this program call for the producing and managing services of a professional performing arts agency. Such an organization, when firmly committed to the educational program as well as to the community, is uniquely able to:

1) reflect the needs of the community (Encl. #9) and
2) invest the time and effort required to disseminate information concerning the program (Encl. #10).

d. Personnel in the Schools

The most successful implementation of the program can occur only where there is an effective coordinator in the school building. The school personnel who have been acting as BCCs for PACE have not had sufficient time for the task and have not uniformly had sufficient understanding of, and commitment to PACE objectives and priorities. Therefore, we recommend utilizing the full time services of either/or both performing artists or school personnel as catalyst-coordinators, and stress the importance of orientation and in-service training.

e. Support From the State

Where active support from the state education department can be obtained (the establishment of the Humanities and Arts Division of the N.Y. State Education Dept. fostered greater emphasis on the humanities and arts in the schools and coincided with the development of the PACE Project) this assistance can be a significant factor for success.

PARTICIPATING SCHOOL DISTRICTS

Elwood - Union Free School District #1.

Dr. James H. Boyd, Superintendent

Cold Spring Harbor - Central School District #2.

Dr. Matthew W. Gaffney, Superintendent

Huntington - Union Free School District #3.

Mr. William F. Keough, Jr., Superintendent

Northport - Union Free School District #4.

Dr. Bernhard W. Schneider, Superintendent

Half Hollow Hills - Central School District #5.

Mr. Coleman R. Lyons, Superintendent

Harborfields - Central School District #6.

Mr. Thomas J. Lahey, District Principal

Commack - Union Free School District #10.

Dr. Ross Headley, Superintendent

South Huntington - Union Free School District #13.

Mr. Charles Connell, Superintendent

Parochial Schools

Christ the King School
Coindre Hall Boarding School
Holy Family High School
St. Anthony of Padua School
St. Hugh of Lincoln
St. Patrick's Parochial School
St. Philip Neri School

PACE PERSONNEL

Board of Cooperative Educational Services
Third Supervisory District of Suffolk County

Dr. Gordon A. Wheaton, District Superintendent
Mr. James Womack, Assistant District Superintendent

Mr. Clint Marantz, Project Director
Mr. Larry Forde, Producing Director

Mrs. Ruth D'Onofrio, Assistant Producing Director
Mrs. Kas Bendiner, Evaluation Consultant

District PACE Supervisors

Elwood	UFSD #1	Mr. John J. Douksza*
Cold Spring Harbor	CSD #2	Mr. Zale George
Huntington	UFSD #3	Mr. Rufus Kern
Northport	UFSD #4	Mr. Robert W. Krueger
Half Hollow Hills	CSD #5	Mr. Frank Roach
Harborfields	CSD #6	Mr. Thomas Dight
Commack	UFSD #10	Mr. Donald P. Sites
South Huntington	UFSD #13	Mr. Leonard Adriance

* Chairman, Steering Committee

Enclosure # 1

Performances

1967-68

Dance

Ethnic Dance - Bhaskar & Rivera - Dance of Two Worlds
Primitive Dance - Dinizulu African Dance Co.
Contemporary Dance - PAF Dance Ensemble, Richard Englund, Director
Ballet - PAF Dance Ensemble, Richard Englund, Director

Music

Orchestra da Camera - Clayton Westerman, Conductor
Marian McPartland Jazz Quartet
Folk Singer - Norris O'Neill
Composer-in-Residence, Herbert Deutsch - "Musique Concrete" (a composition made from the sounds of an ordinary school day)

Theatre

Mime Theatre - Tony Montanaro & Michael Henry
Readers' Theatre - Julie Harris - Poems & Letters of Emily Dickinson
Fantastics - PAF Resident Acting Co., Tony Tanner, Director
The Diary of Anne Frank - PAF Resident Acting Co., Del Hughes, Director

1968-69

Dance

Dance Has Many Faces - PAF Dance Ensemble, Richard Englund, Director
Dance From the Curriculum - (same)
Dance From the Repertory - (same)

Music

Piano Recital - Lawrence Smith
Marian McPartland Jazz Quartet
Orchestra da Camera - Marian McPartland, piano soloist
Lawrence Smith, Conductor

Theatre

Our Town - PAF Resident Acting Co., Larry Forde, Director
Kabuki Theatre - Miss Miyoko Watnabe
Readers' Theatre - Whitman 150, PAF Resident Acting Co. Larry Forde, Director

The Believers, combination of dance, music & theatre, Produced by Voices, Inc.

1969-70

Dance — Rod Rogers Modern Dance Co.

Music — Marian McPartland, pianist & Michael Moore, bass (small group recitals)
Herbert Deutsch, composer-in-residence
MUTIMA, An African Tale of the Creation (interactions for chorus, percussion ensemble, flute and audience)

Theatre — Inherit the Wind - Resident Acting Co., Larry Forde, Director
Ernest in Love - Resident Acting Co., Larry Forde, Director
(Musical adaptation of Oscar Wilde's "The Importance of Being Earnest")

Workshop Productions
Aria da Capo - Shepherd scene
Romeo & Juliet - Juliet & Nurse scene
Spoon River Anthology - Excerpts
A Japanese Noh play

PACE Information Sheet #1

Enclosure # 2

SCHOOL DISTRICT PERSONNEL

District Humanities and Arts Coordinators

a. Serve on the BOCES Humanities and Arts Steering Committee which determines all policy and programs for the school year - representing the office of the district chief school officer.

b. Coordinate the services rendered by the BOCES Humanities and Arts Program with his district's Humanities and Arts program.

Building Humanities and Arts Coordinators

a. Encourage and foster the use of the A/R in the classroom.

b. Develop with staff and students possibilities for artists Workshop productions that will fulfill the particular needs and interest of his school.

c. Distribute information about the A/R program and productions and arrange displays.

d. Schedule performances for his school for all productions.

e. Structure ticket sales procedure for performances.

f. Order tickets and buses for performances from BOCES Humanities and Arts office.

g. Recommend those teachers who could meaningfully participate in humanities and arts workshops.

h. Recommend teachers to serve on BOCES Performing Arts Curriculum committees.

Enclosure # 3

BOCES PACE Project

FEEDBACK

School _____ Performance _____

(Please return within 24 hours of the last performance to PACE, 1328 New York Avenue, Huntington Station, N.Y., 11746. Additional comments may be added on the back of this sheet.)

	Excellent	Very Good	Good	Fair	Poor
1. Program content:	____	____	____	____	____
2. Quality of performance:	____	____	____	____	____
3. Audience (student) reaction:					
7th grade	____	____	____	____	____
8th grade	____	____	____	____	____
9th grade	____	____	____	____	____
4. Audience (teacher) reaction:					
Experimentally oriented:	____	____	____	____	____
Structurally oriented:	____	____	____	____	____
Arts oriented:	____	____	____	____	____
Non-arts oriented:	____	____	____	____	____
Administrator:	____	____	____	____	____
5. Reaction to printed programs:					
7th grade	____	____	____	____	____
8th grade	____	____	____	____	____
9th grade	____	____	____	____	____

6. Artist available at lunch: Yes _____ No _____

a) If yes, number of teachers involved: _____

b) If yes, number of students involved: _____

7. Artist available for pre- or post- performance activity: Yes__ No__

   a) If yes, number of teachers involved: _____

   b) If yes, number of students involved: _____

   c) Nature of activity: (onstage, in what class, in auditorium, etcc.)

   _____

   _____

   _____

   _____

8. Performances:
   1st __on time, ___minutes early, ___minutes late, ___ running time.
   2nd __on time, ___minutes early, ___minutes late, ___ running time.
   3rd __on time, ___minutes early, ___minutes late, ___ running time.

   Reason, if performance was late:_____

   _____

9. Students bussed: Yes ____ No ____

10. Tech problems: _____

    _____

    _____

11. Related student activity: (Library display, posters, class projects, stage crew activities, class discussion, etc., either before or after performance)

    _____

    _____

    _____

    _____

    _____

    _____

12. Absentee figures:

		3 days)	_____	3 days)	_____
Day of per-		before)	_____	after)	_____
formance	_____	program)	_____	program)	_____

Unusual weather conditions or any other event of significance to attendence figures:

_____

13. Comments: (Faculty and/or student reaction - use other side of necessary)

_____

_____

_____

_____

_____

_____

BOCES III, SUFFOLK COUNTY

HUMANITIES AND ARTS PROGRAM

Artist-in-Residence Project Report

Artist _____ Teacher _____ Beginning Date _____

School _____ Subject _____ Grade _____

Curriculum Objectives:

Techniques:

Procedure:

(Write on back if more space needed)

Concluding Date _____

BOCES III, SUFFOLK COUNTY

HUMANITIES AND ARTS PROGRAM

Anecdotal Report

Please report any anecdote related to the Humanities and Arts Program whether it be positive or negative, which is illustrative of the reactions of students, faculty, administration, parents or the community in general.

Date _____ Subject _____

Recorder _____

Address _____

(Write on back if more space needed)

BOARD OF COOPERATIVE EDUCATIONAL SERVICES

Humanities and Arts Program Project Evaluation

Teacher_____School_____Subject_____

A-R_____ Grade_____ Date Started_____ Ended____

Curriculum Objective:

1. Do you feel that you had effective dialogue with the A-R? Describe:

2. Describe your activity during the project.

3. Did the students help in planning or carrying-out the project? Describe:

4. Did the student involvement include physical, verbal and/or sensory activity? Describe:

5. How many students took part in the project?

6. Do you feel that the students obtained clarification of the curriculum matter? What percentage of students? Was the clarification partial? Optimum?

7. How was this demonstrated? Tests? Discussion? Relating this experience to another? Other?

8. Describe the type of student that received the most benefit?

9. Do you feel that any change has taken place in your students as a result of this experience?

10. Did you and / or the students "catch" from the A-R any feeling of: Involvement? Excitement? Enjoyment? Boredom?

11. Describe the students' reaction to the project.

12. Did this experience suggest to you any new approach or any new technique that you will carry out yourself?

13. Do you feel that the A-R used his particular skills in an appropriate manner?

****

Comments:

Artist-in-Residence Techniques

Acting	Role Playing	Aesthetics of life
Movement	Directing	Physical techniques
Modeling	Analysis	Theatre history
Dance	Sensory awareness	Personality
Improvisation	Play structuring	Memorization techn.
Voice production	Emotional involvement	Stage technique

(This list of questions is to be used by the evaluator as a guide line only.)

BOARD OF COOPERATIVE EDUCATIONAL SERVICES
THIRD SUPERVISORY DISTRICT OF SUFFOLK COUNTY

DEER PARK RD. (DIX HILLS) HUNTINGTON, N. Y. 11743

GORDON A. WHEATON, DISTRICT SUPERINTENDENT

SURVEY OF IN-SERVICE COURSE

Course Title:

Instructor:

Date:

Now that you have completed the above named course, we would appreciate your brief reaction and evaluation.

Your comments will be helpful to us in determining our future offerings of this and similar courses.

Please take a few moments to complete the following and return this form in the attached envelope to your instructor.

Thank you for your assistance.

Evaluation of In-Service Course Date: _____

I am enrolled in _____
Course Title

I am generally satisfied ☐ dissatisfied ☐ with the course.

After having taken the course, I would recommend it ☐ -- I would not recommend it ☐ to other teachers.

I am particularly pleased with _____

I am displeased with _____

In planning future courses, I suggest _____

The specific courses (please list) I think should be offered are: _____

Summaries - of all schools to all productions
(See Appendix 1 for raw data, compiled from feedback summaries for each production)

Key: EX - excellent; VG - very good; G - good; F - fair; P - poor. Figures express percentages.

	EX-VG	G	F-P
1. Program content	.82	.09	.09
2. Quality of Performance	.91	.07	.03
3. Student reaction			
Average of 7-9 grade	.80	.13	.07
7th grade	.74	.17	.09
8th grade	.78	.13	.08
9th grade	.86	.08	.07
4. Teacher reaction			
Total staff	.81	.11	.07
Experimentally oriented	.88	.06	.05
Structurally oriented	.74	.16	.10
Arts oriented	.87	.09	.04
Non-arts oriented	.80	.10	.10
Administration	.81	.13	.06
5. Student reaction to printed program	.63	.27	.10

APPENDIX 1. SUMMARIES OF ALL FEEDBACK SHEETS FROM BCC's
(Raw Data)

Items considered:

1. Program content

2. Quality of performance - 1st performance, 2nd performance, 3rd performance, average of all performances

3. Student reaction to performance - 7th grade, 8th grade, 9th grade, 7-9 average

4. Teacher reaction to performances - experimentally-oritneted, structurally oriented, arts oriented, non-arts oriented, administration, staff averages

5. Student reaction to printed program - 7th grade, 8th grade, 9th grade, 7-9 averages

Key to all tables: EX - excellent; VG - very good; G-- good; F - fair; P - poor; O - omitted item (where pertinent)

Notes: re O - omitted items; and other affective considerations

Six schools did not attend Looking at Dance due to bussing and scheduling difficulties (Tables 1, 2, 3)

Eight schools did not attend Spring Dance a teacher strike tied up temporarily the auditorium in which the students were to be bussed. (Tables 1, 2, 3, 4, 6)

O is not relevant for Table 2. All schools ideally saw one performance; however, auditorium size sometimes dictated a 2nd and 3rd performance in order to accommodate student body (Table 2)

7 of the 8 parochial schools did not have 9th grade classes; one had 9th grade, but not 7th and 8th. This accounts for high number of "O" items in Table 3.

When students were bussed to a performance (partially in Looking at Dance, all students for Anne Frank and Spring Dance), the BCC had difficulty in knowing which grade was which in a foreign seating set-up, making grade level break-down for reportage inaccurate. (Table 3)

The categories under teacher reaction (Table 4) could overlap. Hopefully, this was taken into account in the reportage.

Two parochial schools developed the idea that their feedback was included in the report of their host school.

BCCs occasionally neglected to return feedback or filled it in perfunctorally, omitting some items.

1. SUMMARY - PROGRAM CONTENT

	EX	VG	G	F	P	O
Mime	20	3	0	0	0	0
Orchestra	5	9	5	3	1	0
J. Harris	7	5	3	3	2	3
Dances - 2 Worlds	15	5	1	0	0	3
Fantasticks	19	1	2	0	0	2
Dinizulu	10	7	3	0	0	3
McPartland	12	5	0	2	0	4
Look at Dance	9	5	2	2	0	6
Diary of A.F.	13	3	0	0	0	2
O'Neill	3	2	3	5	2	3
Spring Dance	4	1	1	0	0	17
TOTALS	126	46	20	14	5	(42)
Percentage (based on 211 of an ideal 253 responses)	.60	.22	.09	.07	.02	--

2. SUMMARY - QUALITY OF PERFORMANCE

	1st Performance						2nd Performance					3rd Performance				
	EX	VG	G	F	P	O	EX	VG	G	F	P	EX	VG	G	F	P
Hime	20	2	0	0	0	1	10	0	0	0	0	2	0	0	0	0
Orchestra	10	9	1	2	0	1	4	1	1	1	1	0	1	1	0	0
Julie Harris	13	2	1	0	0	2	6	2	0	0	0	2	0	0	0	0
Dances - Two Worlds	16	3	2	0	0	2	6	3	0	0	0	2	1	0	0	0
Fantasticks	20	1	0	0	0	2	6	2	0	0	0	1	1	0	0	0
Dinizulu	12	6	2	0	0	3	5	4	0	0	0	1	1	0	0	0
McPartland	15	3	1	1	0	3	8	3	0	0	0	2	0	0	0	0
Looking at Dance	9	4	4	0	1	5	3	1	1	0	1	0	1	1	0	0
Diary of Anne Frank	9	8	1	0	0	5	13	4	1	0	0	10	4	1	0	0
O'Neill	9	2	4	4	1	3	3	2	1	2	0	1	1	0	0	0
Spring Dance	3	3	0	0	0	17	0	0	0	0	0	0	0	0	0	0
TOTALS	141	43	16	7	2	(44)	64	22	4	3	2	21	10	3	0	0
Percentage (based on 189 responses of ideal 253)	.69	.20	.07	.03	.01		.60	.24	.04	.03	.02	.61	.30	.09	.00	.00
% of ALL PERFORMANCES -	.66	.25	.07	.02	.01											

3. SUMMARY - STUDENT REACTION

	7th grade						8th grade						9th grade					
	EX	VG	G	F	P	O	EX	VG	G	F	P	O	EX	VG	G	F	P	O
Mime	17	3	1	0	0	2	19	4	0	0	0	-	14	0	0	0	0	9
Orchestra	3	8	8	2	2	0	3	5	7	4	1	3	3	7	2	1	0	10
J. Harris	5	6	5	5	2	-	5	5	3	4	1	5	5	2	3	1	0	12
Dances - Two Worlds	13	12	0	0	0	2	15	3	0	0	0	5	11	12	0	0	0	-
Fantasticks	13	4	3	1	0	2	15	4	2	0	0	2	12	2	0	0	0	9
Dinizulu	7	15	3	0	0	2	8	16	1	1	0	3	9	10	2	0	0	2
McPartland	6	7	4	2	0	4	7	5	3	1	1	6	6	4	2	1	0	10
Look at Dance	9	4	4	0	1	5	3	1	2	0	1	16	0	1	1	0	0	21
Diary of A. F.	9	8	1	0	0	5	13	4	1	0	0	5	10	4	1	0	0	8
O'Neill	3	7	4	3	2	4	6	6	3	1	1	6	6	4	0	1	0	12
Spring Dance	1	0	3	0	0	19	2	0	3	0	0	18	1	1	0	1	0	20
TOTALS	86	74	36	13	7	(37)	96	53	25	11	5	(63)	77	47	11	5	0	(113)
Percentage (based on 216 of an ideal 253 responding)	.40	.34	.17	.06	.03		.50	.28	.13	.06	.02		.53	.33	.08	.07	.00	
% of 7-9 Average	.48	.32	.13	.06	.01													

Note: (Expl. 0)

4. SUMMARY - TEACHERS REACTION TO PERFORMANCES

	Experimentally-Oriented					Structurally-Oriented					Arts-Oriented				
	EX	VG	G	F	P	EX	VG	G	F	P	EX	VG	G	F	P
Mime	14	2	0	0	0	12	2	0	0	0	13	1	0	0	0
Orchestra	4	3	0	2	0	1	6	0	1	1	5	3	1	1	1
J. Harris	8	0	2	0	0	6	0	0	1	0	11	0	2	0	0
Dances - 2 Worlds	11	0	1	0	0	9	2	3	0	0	11	1	1	0	0
Fantasticks	8	3	0	0	0	6	2	2	0	1	7	3	0	0	0
Dinizulu	5	6	2	0	0	5	4	4	0	0	9	3	1	0	0
McPartland	6	3	0	0	0	3	4	4	0	1	6	3	4	0	0
Look'at Dance	1	2	0	0	0	1	3	0	1	0	1	2	0	0	2
Diary of A.F.	6	2	0	0	0	5	2	0	0	0	7	2	0	0	0
O'Neill	3	2	1	1	2	2	1	2	2	2	5	2	1	1	2
Spring Dance	0	1	0	0	0	0	1	0	0	0	1	1	0	0	0
TOTALS:	64	24	6	3	2	50	27	17	5	5	76	21	10	2	4
PERCENTAGES	.64	.24	.06	.03	.02	.40	.26	.16	.05	.05	.69	.18	.09	.01	.03

	Administrator					Non-Arts Oriented				
	EX	VG	G	F	P	EX	VG	G	F	P
Mime	14	2	0	0	0	15	2	1	0	0
Orchestra	4	4	1	2	0	6	2	0	1	1
J. Harris	6	0	2	0	0	6	0	1	2	0
Dances + 2 Worlds	8	1	3	0	0	7	5	3	0	0
Fantasticks	7	3	0	0	0	8	3	1	0	0
Dinizulu	6	1	3	0	0	7	4	3	0	0
McPartland	5	4	2	0	0	5	4	3	1	0
Look' at Dance	2	2	0	0	1	2	4	0	1	2
Diary of A.F.	6	2	0	0	0	5	2	0	0	0
O'Neill	3	1	2	1	2	4	1	1	2	2
Spring Dance	0	1	0	0	0	0	2	0	0	0
TOTALS:	61	22	13	3	3	65	29	13	7	5
PERCENTAGES	.60	.21	.13	.03	.03	.55	.25	.10	.06	.04

Percentage of Total Staff Reaction

EX	VG	G	F	P
.59	.23	.11	.04	.03

6. SUMMARY - STUDENT REACTION TO PRINTED PROGRAM

	7th grade					8th grade					9th grade				
	EX	VG	G	F	P	EX	VG	G	F	P	EX	VG	G	F	P
Hime	6	8	6	0	0	6	12	3	0	0	3	9	2	0	0
Orchestra	3	4	7	5	2	3	2	6	6	2	2	3	5	1	1
J. Harris	4	6	8	3	0	4	6	8	1	0	3	4	3	1	0
Dance - 2 Worlds	6	14	1	0	0	6	13	1	0	0	3	6	1	0	0
Fantasticks	6	7	2	1	0	6	7	1	1	0	3	4	3	0	0
Dinizulu	7	5	4	5	1	8	5	6	5	1	9	5	6	0	1
McPartland	4	4	5	1	0	3	5	4	1	0	2	4	3	0	0
Look at Dance	1	8	3	2	0	1	5	4	2	0	1	4	2	2	0
Diary of A.F.	5	2	5	0	0	6	3	4	0	0	2	4	3	0	0
O'Neill	3	4	8	1	1	3	4	6	2	1	1	5	3	1	0
Spring Dance	0	1	3	0	0	1	1	3	0	0	1	0	0	0	0
TOTALS	45	63	52	18	4	47	63	46	18	4	30	48	31	5	2
% OF TOTAL	.25	.35	.29	.09	.02	.26	.35	.26	.10	.02	.26	.41	.27	.04	.02
% of 7-9 Stud. Reaction to printed program	.26	.37	.27	.08	.02										

BCC FEEDBACK COMPILATION

Total 1968 - 1969 Program

151 performances — 132 reports

		Excellent	Very Good	Good	Fair	Poor
I.	Program content:	42	41	27	14	2
2.	Quality of performance:	70	39	22	9	3
3.	Audience (student) reaction:					
	7th grade	22	30	28	31	3
	8th grade	19	33	27	29	3
	9th grade	17	26	14	13	2
4.	Audience (teacher) reaction:					
	Experimentally oriented:	36	29	13	9	4
	Structurally oriented:	30	26	27	11	5
	Arts oriented:	44	36	15	9	3
	Non-arts oriented:	29	27	16	14	5
	Administrator:	32	23	14	10	2
5.	Reaction to printed programs:					
	7th grade	5	11	30	32	6
	8th grade	4	16	27	31	8
	9th grade	2	13	13	20	4

6. Artist available for lunch: Yes 22 No 60
   a) If yes, number of teachers involved: 97
   b) If yes, number of students involved: 107

7. Artist available for pre- or post-performance activity:
   Yes 27 No 59
   a) If yes, number of teachers involved: 101
   b) If yes, number of students involved: 2535

8. Performances:
   1st: 97 on time. Minutes late: 3 very late; 21, 5 to 10.

9. Students bussed: Yes 29 No 75

10. Tech problems: None 83 School equipment at fault 10

11. Related student activity: (See program Feedback Compilations)

12. Absentee figures: 49 reports (out of 132 Feedback Sheets)
    Day of performance: .044 (3 unusual conditions)
    3 days before & after: .045 (6 unusual conditions)

The Assembly Program Trap

The Planning Committee's task of designing a program to fit the new concepts of PACE required the surveying of a large area in the performing arts and the researching of all that had previously been done.

The committee recommended that a series of experiences be offered in each area, and stated specifically what each sequence should include (in music:-a folk singer, jazz concert, orchestra concert; in dance:-ethnic, primitive, modern and ballet; in theatre:-readers' theatre, drama, musical).

The staff has searched out and brought to Huntington excellent performers in each category, but has found that the "assembly program" trap has sprung. To cite several examples:

The East Indian, Bhaskar, a dancer with a deservedly fine reputation, presented a program of dance illustrative of Asian culture--but art is not, in essence, illustrative.

The primitive dance program, by Dinizulu, was found to be too obviously riding the current wave of the Black arts.

The Orchestra da Camera, an excellent chamber group, performed symphonic music suitable for the age group--but the experience lost the quality of art through the necessary adaptations of musical literature written for a full-scale orchestra.

Marian McPartland, one of the foremost names in jazz, was placed in the untenable position of denying her art form by having to perform in large auditoriums for large audiences. Solo jazz is an intimate art form, and in the third year when she was allowed to play for small groups only, the students gained understanding of the art and of her excellence.

Two readers' theatre programs have been presented. The first, Julie Harris reading the poetry and letters of Emily Dickinson, was successful--but essentially because Julie Harris was able to bring to her performance the magic that only a great star can project. In contrast, the program Whitman 150, readers' theatre especially designed for and

pertinent to this community, using several voices, visuals and music, was an exciting and valid work of art though it was not performed by a cast of star quality.

The Believers, an off-Broadway show very well reviewed in New York City, was scheduled. They brought to PACE an inferior production which they thought "good enough for kids" in place of the condensation of the New York show which had been promised. After the program was rewritten and restaged it was artistically more valid, but was finally cancelled due to a second problem--the lack of consideration and commitment of the cast.

To summarize: PACE experience has demonstrated that 40 minute auditorium presentations by artists brought in on a short term basis and having no commitment to the project, no matter how excellently performed or how imaginatively staged, run the danger of degenerating into "assembly programs" -- and such programs are, by their very nature, not essentially art.

This pitfall can best be avoided by following the recommendation (page 23) of reserving for the professional artistic staff the perogative of final decision on the selection of programs to serve the needs of the general curriculum areas spelled out by the educators.

Board
Of
Cooperative
Educational
Services

THIRD SUPERVISORY DISTRICT OF SUFFOLK COUNTY

GORDON A. WHEATON, DISTRICT SUPERINTENDENT

HUMANITIES AND ARTS PROGRAM
1328 New York Avenue
Huntington Station, N.Y. 11746
(516) 271-3633

Clint Marantz, Program Director
Larry Forde, Director Resident Artist Company

Enclosure # 6

Information Sheet #3

January 5, 1970

RESIDENT ARTIST CLASSROOM ACTIVITY

The primary purpose of the artist-in-residence aspect of the program is to find ways to infuse the humanities and arts into the curriculum, not as a separate field of endeavor, but as an integral part of the school experience.

The examples given here illustrate the basic premise that the A/R is a tool offered to the teacher to enable him to clarify, extend and reinforce curriculum material.

In the following reports, the curriculum objective, the technique agreed upon by the A/R and the teacher, and the procedure used in the classroom, are all stated.

The evaluation, in all cases, consists of the teachers comments, obtained in the course of an interview conducted by the PACE evaluator soon after the experience. Out of approximately 60 interviews conducted in November and December, fewer than 6 experiences were reported as unsuccessful by the classroom teacher.

The 15 experiences described below seem to demonstrate that:

1. the A/R is a positive factor in motivating students in classroom activity,

2. the shy pupil and slow learner often "come alive",

3. the brighter student and the "tight", repressed child tend to loosen up, and

4. in some cases the presence of the professional performer is the ingredient of the experience that makes it succeed--but, in many instances, teachers report that they have learned a new technique which they can incorporate into their own teaching.

Toward the end of the school year, a bulletin will be issued containing many more examples of the artist-in-residence activity.

Reading & Study Skills A/R Actor

Objective: To effect attitudinal change toward the relative importance of organization and structure to achieve a goal.

Technique: Model

Procedure: As part of an exercise on planning a trip, teacher introduced A/R as a representative of a travel bureau who was present to discuss professional trip planning with them. A/R played the role in a state of total disorganization (coming late, dropping papers, losing glasses, presenting material in wrong order) and then left the room. Teacher led class discussion of how this lack of organization made it more difficult for them to plan the trip. He didn't identify the A/R until the next day.

Evaluation: Students were so sympathetic to the "representative" that they worried about his losing his job, and wanted to find a way to help him.

Teacher reported complete success with class, and that he will introduce technique of role-playing into other situations in his room.

* * *

Science A/R Actor

Objective: To demonstrate and clarify the difference between interpretations and observations.

Technique: Model

Procedure: A/R did pantomime of eating his breakfast. Teacher then led class discussion, analyzing observation vs. interpretation of the actions (Did he "drink coffee" or did he "lift a cup to his mouth"?).

Evaluation: Students all absorbed and involved in discussing qualitative differences.

"I would like to see more of this type of activity...students are so TV and film oriented that they need this humanizing experience...an A/R is alive--they can communicate with him."

English A/R Actor

Objective: To change student attitudes toward those who are "different" through increased involvment in the emotions illustrated in the story "The New Kid".

Technique: Improvisation

Procedure: At the teacher's suggestion, A/R read the story before coming to class. He explained improvisation technique to the students and directed part of the class in an improvisation based on the story.

Evaluation: Teacher was surprised that students incorporated many lines from the story in their improvisation, and that students not acting were so involved that they were mouthing lines as they watched.

Teacher has since noticed that students are much kinder to a newcomer who has a foreign accent, and that the more out-going students now say "Hi" to the quiet ones.

Feeling unsure of herself in drama, and not familiar with this technique, teacher feels that she will now be able to make use of improvisation in her teaching after having observed the A/R.

* * *

Science A/R Actor

Objective: To clarify the process of photosynthesis.

Technique: Direction of role-playing by students.

Procedure: Teacher and A/R prepared cards indentifying the chemicals involved in the process and assigned students to play these roles. The teacher elicited the science facts from the students as the A/R assisted them in playing the roles appropriately.

Evaluation: Majority of the class demonstrated, 4 days later, the ability to use this information in answering questions on partially-related subject matter.

Teacher has since introduced this technique in his other classes himself-successfully.

Social Studies A/R Actor

Objective: To involve the students in the study of the Iroquois creation myth with the maximum degree of realism and emotional impact.

Technique: Reading

Procedure: A/R first read a biblical creation story (James Weldon Johnson) to class, then, with students sitting in circle on floor, Indian fashion, he read the Iroquois creation myth. (Project done in 5 classes, ranging from slow to honors.)

Evaluation: 100% of students very interested and involved. All students demonstrated enormous recall from experience--and talked about it for 2 weeks.

"On the basis of the fine recall shown by the slow students, I begin to question the validity of I.Q tests--perhaps this test is only measuring reading skills!"

* * *

General Music A/R Singer-Actor

Objective: To infuse confidence in a class of "failures", in preparation for their work on a one-act musical production.

Technique: Personality

Procedure: This, the first of several planned sessions with A/R, was "get to know the performer" day to impart the feeling that a professional performer is a human being, even as they. A/R discussed her life as a professional singer-actor, including difficulties, frustrations, and successes. A free discussion followed, guided by the teacher.

Evaluation: "A very good, strong, successful experience. The kids were stupified that a 'real' actor would come to them and converse with them. They can't believe what is happening!"

Art (Sculpture) A/R Actor

Objective: To demonstrate and clarify many different concepts of space.

Technique: Sensory and physical awareness

Procedure: A/R introduced a series of sensory games and physical activities, involving rebound in space, definition of space with arm motions, holding and passing imaginary objects, etc.

Evaluation: "By the end, 100% of students were interested and involved, even the shyest. The new techniques the A/R brought tied in with my previous discussion of certain modern dance techniques and my attempts to help them understand their environment."

* * *

English A/R Actor

Objective: To extend understanding of character development in the short story.

Technique: Model, Improvisation, Role-playing

Procedure: Actor first mimed a series of actions (brushing teeth) with as little character as possible and then with strong characterization. Had students do similar exercise.

A/R and students did scenes from stories written by pupils, doing improvisations of the same scenes twice, developing different characterizations and relationships, demonstrating how little character delineation the story itself had supplied.

Evaluation: A/R very successful with this somewhat repressed group--they talked about the experience a great deal and requested his return. Students were enthusiastic and, as a result of this session, were a little friendlier. Most students understood the need for strong characterization thereafter.

Mathematics A/R Actor

Objective: To clarify and reinforce the understanding of adding and subtracting positive and negative integers (slow-average class).

Technique: Model

Procedure: A/R made several suggestions for project and teacher chose the one he felt was most appropriate. A/R drew a number line on floor and, as each student wrote a problem on the board, A/R moved on the line to act out the answer--student deciding if she was correct.

Evaluation: "Majority of class obtained the desired clarification. Class was well-behaved--an achievement! The presence and technique of the A/R were invaluable. This is a very humanizing, valuable experience."

* * *

English A/R Actor & Dancers

Objective: To stimulate interest in poetry.

Technique: Readers Theatre, Directing, Modeling

Procedure: Teacher and actor, working as a team, directed students in making a tape. Teacher and actor read poem to an accompaniment of students using words as music. Actor brought dancers in to direct students in movement improvisation and suggested that students set up lights to help create mood--bringing many media to the presentation of poetry.

Evaluation: "Some of the slower students have started writing poetry and dramatic sketches, and some of the more repressed students are loosening up. Pupils are now working on productions of their own, which promise to be exciting and far more creative than they have ever done."

Teacher, familiar with some of these techniques, has developed new ones, and has gained far more confidence in using them in her teaching.

Special Class A/R Actor

Objective: To improve student reading and writing skills by fostering greater confidence and self-image.

Technique: Improvisation, tape-making, directing.

Procedure: For three days, A/R had students do vocal and physical warm-up exercises and act out scenes from a TV script (The Honeymooners). Then he directed students in improvisations on simple, familiar situations. Subsequently students wrote out the improvisations, taped them, corrected them, and re-enacted them.

Evaluation: "Students attitude changed from reluctance to enthusiasm, with the exception of the three most withdrawn (out of 15). The writing, correcting, and re-enacting of their own scripts would not have been possible without the preparation provided by the A/R."

For the first time, one of these students has joined a school club--a direct result of this experience.

* * *

Art A/R Actor

Objective: To extend students' understanding of the human body--and the changes that take place under different emotional conditions and physical conditions.

Technique: Model

Procedure: Wearing a mask to hide his facial expressions, A/R assumed various poses of motion and emotion.

Evaluation: A/R's great contribution was his professional ability in expressing action and emotion--class would not accept a teacher or pupil in this role, nor could they do it as well.

The work produced by students was <u>far</u> superior to anything they had previously done. "These students never can do this--but they did!"

Teacher is arranging for all other art classes to have the same experience.

Home Economics A/R Actor

Objective: To explore family relationships and inter-actions.

Technique: Improvisation

Procedure: A/R involved students in improvisations of varying typical family situations.

Evaluation: A/R had excellent ideas and developed fine rapport with students---one extremely quiet, shy girl spoke up for the first time in class.

This project was done in two classes: the first class had discussed the subject matter and been told that the A/R was coming--the result was a successful experience. The second class had not had this preparation--and the result was spectacular (much more free-participation and interest from students).

* * *

English A/R Actor

Objective: To stimulate interest in poetry and broaden students sense of language.

Technique: Reading, modeling

Procedure: A/R read different types of poetry and asked students to analyze figures of speech and meanings. He chose some "nonsense" poems, asking students to pick out verbs, adjective, nouns, etc from the nonsense words, according to how he read them.

Evaluation: "A/R's skills very important--students far more involved than when I read to them. This experience 'opened them up' to poetry".

When asked by school to list materials needed for next year, teacher said, "Can't we spend some of the money to have A/R come back?"

Spanish A/R Actor

Objective: To review and reinforce subject matter: names of foods.

Technique: Improvisation

Procedure: A/R directed improvisation of restaurant situation, with actress playing an American and students playing waiters, maitre'd, cashier, and other customers. A/R mimed her requests and students responded with Spanish names of foods etc.

Evaluation: "Slower students who do not do well in usual structured classroom situation, did well here. One extremely quiet child surprised me by coming alive. I would like to discuss other projects with A/R that I can carry on myself--she is a very good catalyst."

* * *

Enclosure # 7

BOARD OF COOPERATIVE EDUCATIONAL SERVICES
Third Supervisory District of Suffolk County

Gordon A. Wheaton, District Superintendent

EVALUATION OF IN-SERVICE COURSE
TALLY

Course Title: Humanities & Arts — No. Enrolled: 10
Instructor: Miss Helen Wyeth — No. Returns: 5

Date: February 19, 1970

A. Number Satisfied: 5 — Dissatisfied 0
B. No. would recommend: 5 — Not Recommend 0

C. Areas of Satisfaction:

1. The experience and methodology of the educator, Miss Helen Wyeth.
2. The approach of the course which broadened our outlook and removed the classroom walls with more creative methods, giving students a more active and more responsive roll into the classroom.
3. The trip to the museum of Art and the outline to have been followed was excellent. Course was great for my own personal enlightenment and enrichment. I preferred the first part of course.
4. The last three sessions.
5. The practical rather than theoretical approach, the interpersonal involvement and participation share by the instructors, the studends, and the resident artists.

D. Areas of Dissatisfaction:

1. Having two lengthy lesson plans to prepare, considering the length of the course. However, this was minor compared to what we gained from course.
2. The change of the place where course was originally scheduled. The amount of hours of outside work involved was far too great.
3. Many of the art projects.
4. The length of the earlier sessions with dinner break - two hours is sufficient - additional sessions could be held.

E. Additional Suggestions

1. That field trips be held on week-ends whenever possible. Most of us are up at dawn.
2. Continue broadening curriculum, encouraging teachers to bring the present outside world and ideas into the classroom. More development of the idea that music and the arts can open doors, and improve the quality of thought in an exciting way, by exploration on the part of the students - "Discovery" is the key to pupil participation and more permanent learning pleasures.

3. The change of the place where course was originally scheduled. The amount of hours of outside work involved was far too great.
4. A broader spectrum of the arts program.
5. Shorter class sessions but more total sessions - involve students in some of the teaching phases - trying out lessons and materials with the class, for example, and additional sessions with group participation such as the Daniel Webster evening and the sensitivity and awareness experiences.
6. Another course with Helen Wyeth for Elementary Classroom Teachers and Specials. A course with PACE people - artists working out various classroom problems with the teachers.
7. The course as offered. Another course that would explore and provide experiences in integrating the arts into the on-going curriculum.

BOARD OF COOPERATIVE EDUCATIONAL SERVICES
Third Supervisory District of Suffolk County

EVALUATION OF IN-SERVICE COURSE

Tally

Course Title: Integrating the Performing Arts into the Curriculum # Enrolled: 49

Instructor: # Returns: 19

Date: January 14, 1969

A. Number Satisfied: 17 Dissatisfied: 1
B. Number would recommend: 17 Not Recommend: 1

C. Areas of Satisfaction:

* The variety of speakers and material presented.
* Meeting and listening to the PACE performers explain their aspect of the arts and its role in the classroom.
* The idea that this course has made some teachers aware of the importance and value of the arts in the curriculum.
* The presentation of the course by Mr. Marantz; varied performers; artists; personalities; materials and equipment used during these sessions.
* Guest lecturers and exchange among those enrolled.
* Music presentation - The drama group was fair. Mr. Kaprow's second section was informative and interesting.
* Presentations made by the teachers.
* Talking with the artists and exchanging ideas with teachers from other schools.
* Class discussions.
* The use of performers to demonstrate techniques, as well as teachers. My entire approach has changed.
* Actors in residence.
* The enthusiasm of Mr. Marantz and of the guests.
* Visiting artists and lively discussion and teacher involvement.
* Mr. Marantz.
* Guest speakers.
* The many ideas I culled from the course.
* Opportunity to hear qualified, competent people express their ideas and experiences.
* The presentations of all of the artists, the general atmosphere, the discussions.
** I can't say that I am satisfied or dissatisfied with the course. However, I would like to say that I am happy to have had the experience of taking this course. Many good ideas were presented by the participants that will probably change some of my teaching techniques. I can't say that I am sold on the idea of the Artist in Residence. I feel that we have a great deal of talent among staff members. This should be used. These people have been properly trained to understand children and should adopt and use proper techniques of involving the children in the use of the arts in covering the curriculum.

D. Areas of Dissatisfaction:

* Disappointing cancellation of planned demonstrations.
* Too much lecture and too little integration of the actual arts with the course. Example: Ballet or dance group presentation.
* The length of the course.
* My feelings of frustration because my school (elementary) does not reap the benefit of these performers and the lack of material available to me.
* The dance session was disappointing. Not much to it.
* The eating problem.
* Dance and music sessions. Would have liked more participation in these sessions.
* Fact that for credit, a presentation must be made.
* I feel that it was never made clear to us just "how" one goes about integrating the arts with the curriculum. I felt that the course was one continuous motivation for a never existing lesson. There were many discussions, but we never came to "grips" about one thing--the guests were interesting but the course in general was a poorly planned one.

E. Additional Suggestions:

* Live performing involving youth in the course at various sessions.
* That the performers perform. Demonstration lectures similar to what the Britannica people have done with Hamlet and Macbeth.
* Lessons planned so that the elementary school teacher can gather material easily to facilitate the teaching of lessons with the arts and humanities in mind.
* Meeting every week. It is hard to keep track at bi-monthly meetings and a lag in interest.
* Meet in a different school invironment each time.
* An evaluation be required.
* You continue the creative features of education.
* Shortening the course from 4 hours with 1 hour break or 3½ hours with ½ hr. break (as it turned out) to 3 hours with no break, with coffee available. Or offer course every week for 2 hours.

BOARD OF COOPERATIVE EDUCATIONAL SERVICES
Third Supervisory District of Suffolk County

EVALUATION OF IN-SERVICE COURSE

Tally

Course Title: Humanities and the Arts # Enrolled: 25
Instructor: Mr. Clint Marantz # Returns: 18

Date: June, 1969

A. Number Satisfied: 15 Dissatisfied: 3
B. Number would recommend: 15 Not Recommend: 3

C. Areas of Satisfaction:

* Practical aspects: One of the few courses that provided me with techniques that work.
* The guest lecturers - plus comments of others enrolled in course.
* Suggestions for teachers getting children involved in the different art forms.
* PACE program in our school district directly related to course.
* The ballet performance and the rehearsal.
* Mr. Sweet's demonstration and lecture.
* Acquaintance with the work of the young artists who were bringing the benefit of their art directly to the classrooms. I thought the evening when they gave the report one of the high points of the course.
* The enthusiasm of the leader, Clint Marantz.
* The sense of involvement in education created by five entertainers. The concept of learning by implementing the performing arts can take on dimensions of personal appeal not otherwise attainable.
* The activity involved getting people moving and I hope children eventually.
* Creative dramatics; the session on aesthetic experience.
* The instructor's enthusiasm and interest in exciting teachers to curriculum change.
* The artists who described their parts in their PACE assignments, the privilege of attending professional performances and above all the stimulating and inspiring spirit of our director, Mr. Marantz.
* Mr. Marantz, his enthusiasm and philosophy and interest in progressive techniques to be used in the elementary schools. I enjoyed the pioneer spirit and approach, and my involvement in class.
* The entire course. One of the best I have ever taken.
* The many varied ideas that I received which are very practical and applicable to every day teaching.

D. Areas of Dissatisfaction:

* Dance rehearsal lesson.
* Some participants in the course "overparticipated" -- comments too lengthy and repetitious.
* The fact that the purpose of the course is still not clear, also objectives were not really accomplished. Guest lecturers knew their subject but were unable to show how their particular skill could be used by the classroom teacher. There was too much talk - not enough specific ideas or demonstrations. Outside of the very pleasant ballet performance the only inspiration I had came from a class member's presentation of the Carl Orff instruments. I would like very much to know more about these. Probably the dance has many possibilities in the classroom, however, these were really never demonstrated. Why couldn't classroom teachers in the course set up a situation that might occur in the classroom and have the dancers show how they would use their dance to aid in the teaching. (A few short simple examples go much further than hours of talk.)
* The general discussion periods seemed to go far afield. I think stronger guidance on the part of the moderator might have been a good idea.
* The difficulty in "spreading the gospel".
* Entire content in that it supposedly was to involve the entire educative process, not specifically the elementary system.
* There was nothing of value in the course for the teacher of secondary school.

E. Additional Suggestions:

* Less professional more teacher participation. Some of the teachers in our class can do a better job than some (not all) of the professionals.
* Actual problems - as we go along - lesson to be taught - discuss how we can teach it.
* More sensitivity training and creative dramatics.
* More time given to discussion by the artist in residence of the work they were doing with children with general discussion. Direct program more toward elementary school level. This is the only place where change can hopefully begin. Jr. and Sr. High School is too late for both students and teachers. They've already been spoiled by the system.
* Involving more principals and their assistants. Including more descriptions of classroom activities that illustrate the theory of this course.
* Humanities define involvement for curriculum enrichment.
* Use of local factories for tours of teachers to broaden their background.
* If at all possible, the opportunity to see an actual class situation of PACE artists working out a problem with teacher and pupils. Also, more opportunity to discuss problems and receive suggestions from experienced PACE artists for correlating humanities and arts with curriculum in elementary school.

E. Additional Suggestions:

* A course concerned with developing creativity among secondary school teachers.
* People to teach who are involved and excited by their subject as was Mr. Marantz and more invovement of people in class themselves.
* Less emphasis on the artist himself and more on the practical approach for the classroom.

Enclosure # 3

An Evaluation of the Math and Science Teachers' Workshop (11/22/69)

An Interview with Mr. Robert Mandell - Dec., 1969

Mr. Mandell stated that he felt that the Workshop had been very worthwhile and that the format of the Workshop had been successful, despite the fact that there was some difficulty keeping the teachers on the subject of problems during the morning session--they tended to slide into discussion of solutions--but he thought Larry did very well in channeling the talk back to problems.

Mr. Mandell believes that the A/R program is very well suited to 7th and 8th grade math, where students are learning the skills involved in manipulating numbers, and that the type of representation of numbers demonstrated by the A/Rs during the Workshop could be very valuable. The basic principles that students learn in 7th and 8th grades lend themselves to this technique--and are such that the principle learned for one problem can be carried over to other problems.

By 9th grade, Mr. Mandell stated, the basic principles should be well established, and the student must begin to learn to think in abstract terms. The type of portrayal, animation and representation that the A/R can contribute defeats this purpose. Ideally a teacher should not even use a black board. If one abstract idea is clarified through a devise such as the A/R activity, it defeats the ultimate purpose of teaching students to think abstractly. And in the 9th grade curriculum the carry-over property of basic principles does not apply as it does in 7th and 8th grades.

Mr. Mandell thinks this is true in any 9th grade math course, but most emphatically in a school which has a 9th grade Regents program, a program which exerts considerable time pressure on students and teachers in order to cover the required curriculum.

Mr. Mandell reported that the Workshop had changed his thinking in one respect. In the past he has used the device of story telling to help his students approach a problem abstractly. For example: "You are shepherds who have flocks of sheep to take care of. You are uneducated--you cannot read or count, you cannot even count on your fingers--how can you be sure that every one of your sheep comes in at night? Figure out a way to keep track of all of your animals under the given conditions." As a result of the Workshop discussions and demonstrations, Mr. Mandell now feels that this same purpose, thinking out a problem in abstract terms, can be better served through the device of improvisation by the students.

He stated that he hopes to pass on to the other math teachers in his school the fund of information gleaned from the Workshop session, through the math department.

Recorded by:

Kas Bendiner

Enclosure #5

PAF Reflects Community Needs

One of the primary premises of the PACE Project was that the commitment of PAF to the area---both to the schools and to the general community---would be most effective in bringing about its goals. There have been tangible demonstrations of how this commitment has reflected the community needs:

a. PAF commissioned the creation of a theatrical collage "Whitman 150" (privately published, 1970) to acquaint the students with a native of the community who had achieved greatness as a poet. At the invitation of the Walt Whitman Birthplace Association, this was presented as the sesquicentennial of Whitman's birth. (On file.)

b. In 1968 when there was a need for an artistic expression of Black culture for the white community, PAF commissioned Herbert Deutsch, composer-in-residence, to write a piece of music that could be performed by junior high students. Early in 1969, PAF published MUTIMA An African Tale of the Creation (interactions for chorus, percussion ensemble, flute and audience). (On file.)

c. In 1968 the Director of the PAF Dance Ensemble created a new work GRAFFITI based on a particular experience with the junior high students.

d. An example of how PAF's theatre style reflects the character of the community is commented upon in Urban Renewal Hits OUR TOWN, a feature story in a Long Island Newspaper. (On file.)

Dissemination

To foster acceptance of the PACE ideas in both the schools and the community, PAF invested a large amount of time and effort (using vast numbers of volunteer-hours as well as staff time to help PACE publish and distribute a newsletter, issue flyers, furnish press releases, provide speakers and a slide lecture for PTAs, school boards and other organizations, and is devising a multi-media presentation describing its basic philosophy.

PAF efforts inspired several articles in national magazines about the PACE Project (of which we are most appreciative).